

# TWO CHICAGO SETTLEMENT HOUSES:

## **Chicago Commons Settlement House**

(NOW GOSPEL LEAGUE HOME FOR STRANDED WOMEN AND FAMILIES)  
955 WEST GRAND AVENUE

## **Northwestern University**

## **Settlement House**

1400 WEST AUGUSTA BOULEVARD

PRELIMINARY STAFF SUMMARY OF INFORMATION

SUBMITTED TO THE  
COMMISSION ON CHICAGO LANDMARKS  
DECEMBER, 1988

CHICAGO COMMONS SETTLEMENT HOUSE  
(now the Gospel League Home for Stranded Women and Families)  
955 West Grand Avenue

Date: 1900

Architects: Pond and Pond

NORTHWESTERN UNIVERSITY SETTLEMENT HOUSE  
1400 West Augusta Boulevard

Date: 1901

Architects: Pond and Pond

The settlement house was once an important institution in a significant number of Chicago neighborhoods. The Chicago Commons Settlement House, founded by the Reverend Graham Taylor, and the Northwestern University Settlement House, founded by Charles Zueblin, are representative examples of this building type. Constructed respectively in 1900 and 1901, both were designed by the partnership of the brothers Irving and Allen Pond. Long noted for dovetailing their architectural practice with their concern for social issues, Pond and Pond well understood not only the functional requirements of the settlement house but also the philosophical motivation behind its founding. At the turn of the century, social welfare as we understand it today, was in its infancy. The settlement house, innovatively located in the congested city slums, provided a wide range of educational, recreational, medical, and other vital community services to a largely immigrant but universally impoverished populace. Unquestionably, this "department store of humanitarianism," as historian Perry Duis so aptly described the settlement house, made a substantial difference in the quality of life for millions of urban Americans.

*Philanthropy in Transition and the Progressive Reform Movement*

The 1890s were a period of transition in the history of social reform. Earlier efforts had been concentrated on the individual who was regarded as responsible for his own fate. Social problems such as crime, vice, drunkenness, disease, and poverty would disappear if only the individual would acknowledge the error of his ways. Social salvation depended on moral regeneration. Thus charity was dispensed out of a sense of noblesse oblige suffused with a tone of condescending moralism. After a few hours of visiting the sick and indigent, the "Lady Bountiful" of the nineteenth century returned to the privi-

leged surroundings of her middle-class home. But the popularization of the settlement house movement as a weapon in the war on poverty illustrates the changing philosophy of philanthropy in the 1890s. In *Spearheads for Reform--The Social Settlements and the Progressive Movement, 1890-1914*, author Allen F. Davis explains the difference:

To begin with, charity workers emphasized the individual causes of poverty, while settlement workers stressed the social and economic conditions that made people poor. Charity organizations sought primarily to help paupers and the unemployed; settlement workers, on the other hand, believed that they could work best with the working class above the poverty line. It was not so much the 'poverty of clothes,' as the 'poverty of opportunity' that concerned settlements. There were other striking contrasts. Unlike charity societies that were built on the assumption that the upper classes had a responsibility to help the needy, the settlement movement was based, as Jane Addams expressed it, 'on the theory that the dependence of classes on each other is reciprocal.'

The idea gradually took hold that society as a whole shared responsibility for both the causes and the cures for the evils that beset it.

The genesis of the settlement idea was in England. Here, in 1884, under the leadership of the Anglican clergyman Samuel A. Barnett, then vicar of the slum parish of St. Jude's in London, a group of Oxford University-educated men established Toynbee Hall in London's Whitechapel district, notorious for being the site of the Jack the Ripper serial killings. By actually living or "settling" in the area, these novice social workers hoped, as Allen B. Pond explained, "to bear more effectively as individuals on the lives of their less fortunate fellows; to share their culture, the fruits of their opportunities for education and reading and travel, with men who had been barred by accident of birth and environment from any chance at life in its larger meaning." Although the social settlements eventually included a panoply of social services and reform activities, this original altruistic impulse of creating a cultured and comfortable home and sharing it with others was never abandoned. This sense of neighborliness was unique, as Allen B. Pond described in the same article in the 1902 issue of *The Brickbuilder*, "It converted philanthropy of the immovable fortress and heavy artillery type into philanthropy of the light cavalry type; it rendered philanthropy flexible and responsive to a more subtle need than was being met through its established channels." The settlement hoped to be an outpost of civilization in an urban wilderness and certainly met a critical need in American society. However, it was just a part of the whole progressive reform movement that swept through the country during the 1890s.

The 1890s conjures up images of a Gilded Age, a time of unimaginable wealth and lavish display exemplified by Beaux-Arts palaces and Newport "cottages" where imperially wealthy Americans lived and vacationed in the grand manner. But there was a flip side to this opulent view and an increasing number of Americans were not only aware of it but wanted to do something about it. Their concerted efforts on several fronts came to be

called the progressive movement. Gwendolyn Wright in her 1980 book *Moralism and the Modern Home* summarizes their platform:

The progressives expressed concern about three sets of problems: the poor and their needs, the rich and their abuses, the middle-class and their insecurities.

As a movement, it stood for an intellectual critique of the excesses of capitalism; a political drive for greater popular participation in government; an increased social awareness of poverty and privilege; a middle-class effort to reorganize and rationalize the institutions of American life, fitting them to modern conditions; and a professional effort to restore a healthy order to cities.

One of the hallmarks of the nineteenth century was the transformation of American society from one oriented to a rural life and an agricultural economy to one increasingly urban and industrial. The fast-paced growth of cities was a product of this change. In the decades after the Civil War, Chicago especially capitalized amazingly on her enormous commercial and technological potential and became an internationally recognized leader in transportation, merchandising, and manufacturing. But for all her material success, Chicago was no exception to the growing pains that accompanied urban expansion. For the reform-minded men and women of the 1890s, American's cities and Chicago in particular offered a fertile field of endeavor.

#### *Chicago and the Innovative Hull-House*

Noticeably deficient in Chicago were essential city services such as water supply, garbage and sewage disposal, and public transportation, but the city's gravest problem was the immigrant population. By 1890, three-quarters of Chicago's inhabitants were foreign-born, representing almost every Western and Eastern European nationality. As the prime labor force, they made a significant impact on the city's economic progress, but they lived and worked in unspeakably squalid conditions. In the 1976 Chicago Historical Society publication *Chicago--Creating New Traditions*, author Perry Duis gives a graphic description of this situation:

Chicago's rapid growth assured that its tragedies as well as its triumphs would assume grand proportions. The Loop presented an impressive image to visitors in 1893, and the Columbian Exposition itself was a model of organization. But not far away one could find some of the worst slums in the world. To the northwest was Goose Island, a tough weave of tenements and factories that reputedly spawned a majority of the city's most notorious criminals. A mile south of Goose Island, along Halsted Street, was the Near West Side. . . . Years of overcrowding had bred a slum whose population density rivaled the squalor of Calcutta.

Tumble-down housing and filthy streets were only the most obvious problems of the poor. They were also beset by unemployment and low wages. Industrial accidents were commonplace, and health conditions in some areas were so bad that a child had a less than even chance to reach the age of five. . . . But even while the problems seemed nearly hopeless, Chicago was giving rise to social movements that would substantially alleviate the plight of the poor. During the city's most troubled times, its citizens made some of their finest contributions.

In the litany of Chicago names - Dwight Moody, Frances Willard, Florence Kelley, Louise DeKoven Bowen, Robert S. Abbott - who worked selflessly to reform urban society, one name stands out above the rest, that of Jane Addams. For the number of people, then and now, who equate Chicago with the gangster Al Capone and his ilk, there is an equal number who associate Chicago with Jane Addams and her celebrated social settlement, Hull-House.

What was to become the most famous and influential social settlement in America began on September 18, 1889 when two well-bred, gently nurtured young women took up residence in a dilapidated mansion among the grinding penury of Chicago's Near West Side. The women were Jane Addams and her Rockford Seminary classmate, Ellen Gates Starr. They had rented rooms in what was known as "Hull's House" after its original owner, Charles J. Hull, an early real estate developer and philanthropist. What was started vaguely as a benevolent impulse by an educated middle-class woman hoping to find meaning by immersing herself in the problems of an immigrant neighborhood gradually emerged as a prototypical example of its kind. Beginning with a kindergarten, Jane Addams gradually expanded the programs of Hull-House to service an all-encompassing array of human needs. A creche, or infant nursery, served as a day care center for working mothers, and the Jane Club provided cooperative living space for single working women. To combat the pernicious influence of saloons, nickelodeons, and dance halls on young boys, Hull-House provided more wholesome activities in a gymnasium and a playground. English language classes helped the immigrant adults assimilate into American life. A coffee house functioned both as a dispensary for hot food and a neighborhood meeting place. A music school, an art gallery, and a theater were further additions to a complex that by 1907 numbered thirteen buildings and sprawled over a city block. The new buildings were all designed by Allen and Irving Pond, architects and brothers who were among the first Chicago friends of the Hull-House founders.

#### *Pond and Pond and the Architecture of the Settlement House*

The Pond brothers, Irving Kane (1857-1939) and Allen Bartlit (1858-1929), were both born in Ann Arbor, Michigan with an ancestry dating back to the Puritans of Massachusetts. Both were educated at the University of Michigan. Irving Kane, with a degree in civil engineering, received his first architectural training in the Chicago office of William Le Baron Jenney and then joined Solon Spencer Bemen working on the drafting and de-

sign of the first model industrial town, the city of Pullman. Irving and Allen Pond formed an independent partnership in 1887 which lasted until the death of the latter in 1929. Elihu B. Pond, Allen and Irving's father, had served as warden of the Jackson State Prison from 1883 to 1885 and on the Ann Arbor Board of Education for many years. Their father's career path seems to have influenced the architectural practice of the Ponds as a great percentage of their work involved institutional buildings related to the social services. Besides Hull-House, the Chicago Commons, and the Northwestern University Settlement House, Pond and Pond also designed the Gads Hill Settlement in 1897 (1919 West Cullerton Street; now a public library) and the Henry Booth House of 1898 at 135 West 14th Place (demolished). The architecture of the settlement house, both as a practical design problem and a meaningful artistic act, was a paramount issue with Pond and Pond. Their philosophy on this subject was extensively detailed in a series of three articles Allen Bartlit wrote for *The Brickbuilder* in 1902. Both believed in the strong reciprocity between social efficacy and physical surroundings. Allen once wrote that architecture "offers the opportunity to aid signally in making an environment that shall contribute to the health, comfort, charm and distinction of human life." Other of their work includes the student unions at the University of Michigan (1917) and Purdue University (1929) and the City Club at 315 South Plymouth Court (1911; now the John Marshall Law School). While Irving was considered the more creative and Allen the more scholarly, Irving Pond was still a prolific writer, writing a book *The Meaning of Architecture* in 1918 and regularly contributing to various architectural periodicals on a wide range of topics from the architecture of high-rise buildings to the Arts and Crafts movement in Germany.

In keeping with their personal philosophy, Pond and Pond themselves were part of the Arts and Crafts movement in America. Both were founding members of the Chicago Art and Crafts Society organized by Jane Addams and Ellen Gates Starr at Hull-House on October 22, 1897. That Hull-House, a social settlement, would be the headquarters for a cultural society is explained by Sharon Darling in her 1984 publication *Chicago Furniture--Art, Craft and Industry, 1833-1983*:

Miss Addams and Miss Starr's dual commitment to art and social causes and the activities held at Hull-House drew many supporters to the settlement. A center for the free exchange of ideas as well as a charitable organization, Hull-House became a social and philosophic force of considerable force in the Chicago community, bringing together artists, educators, politicians, and the city's social elite for discussions of topics as diverse as vegetable gardening and Ruskin's socialism.

Originally English-inspired by Thomas Carlyle, John Ruskin, and William Morris, three nineteenth-century writers and social critics, the Arts and Crafts movement was a philosophical stand against the dehumanization of the worker by the factory environment and an artistic rebellion against the lack of creativity and individuality exhibited in the mass-produced products of the manufacturing process. Translated into an aesthetic, this led to an emphasis on utility, simplicity, honesty in the use of materials, unpretentiousness, an

elimination of all excess ornamentation, and a return to hand-wrought craftsmanship. The Arts and Crafts movement in the United States manifested itself in such regional variants as Stickley furniture from New York State, the Prairie school of architecture and interior design of Frank Lloyd Wright and his followers in the Midwest; the bungalows of Greene and Greene in California, and Newcomb pottery from New Orleans. That Pond and Pond absorbed the principles of the Arts and Crafts movement can be seen in the logic and clarity of their work.

However, Irving and Allen's humanitarian concern was not limited to the design of appropriate architecture. Both were active and energetic participants in a number of civic and political organizations which included the Municipal Voters League, founded to challenge the neighborhood bosses' political control, the City Club, the Commercial Club, and the "Little Room," an elite discussion club whose membership included architects Hugh Garden and Howard Van Doren Shaw, Jane Addams, and writers Hamlin Garland, Harriet Monroe, and Henry Blake Fuller. Author Gwendolyn Wright describes the atmosphere of these kinds of affiliations:

In these political reform organizations, the architects promoted parks and playgrounds, public health regulations, smoke abatement, municipal reform, and the Burnham plan for the city. They talked with academic reformers like Charles Zueblin, George Vincent, and Albion Small, all three from the University of Chicago's sociology department, with the builder Henry Ericsson and the businessman-philanthropist Charles Henderson. In all of these progressive business clubs, the principal topic was the reorganization of the entire city along modern, rational lines; the shared assumption was that this approach would benefit industrial progress and eradicate social problems. Participating in the discussion, these progressive architects enlarged their vision of how best to use their skills for the public good.

Irving and Allen Pond exemplify the vigor and dedication as well as the practical intelligence that the best members of the progressive reform movement brought to the betterment of society in the pivotal years at the turn of the century.

The entire opus of Pond and Pond's work reflects their creative abstraction of foreign and domestic architectural thought and practice of their period. While included in all the major books on the Arts and Crafts movement, the Prairie school, and the Chicago school, so far they have defied any strict categorization. Even Carl Condit, considered one of the foremost authorities on the Chicago school, admits that they "are most difficult to place in any of the various streams of the movement." Most noted for their institutional work, they also received numerous commercial and residential commissions. Their work bridged the philosophical and architectural disparities between architects who advocated designing buildings rich in historically derived precedent, and those who favored designing architectural works based on a creative abstraction of function, technology and environment. Pond and Pond successfully embraced both ideals, creating a highly personal architectural grammar which combined diverse historical precedents with innovative architectural con-

cepts. Along with Andrew Rebori, Philip Maher, and a number of other Chicago architects, their work merits more study by architectural historians.

In designing the earliest settlement house buildings for Hull-House in the early 1890s and in their subsequent commissions for the Chicago Commons and the Northwestern University settlement houses, the Pond brothers were challenged to develop the settlement house in America as a specific architectural type. One of the foremost requirements for settlement house design was to create a building that could blend into the neighborhoods of which it was a part, yet at the same time distinctively stand out and exude a feeling of warmth and welcome to area residents. In architectural style, both buildings reflect to some extent the restrained Tudor-Gothic character of Elijah Hoole's Toynbee Hall in London, the pioneering social settlement that had inspired Jane Addams' founding of Hull-House. A more precise source was the Queen Anne style as the English were then applying it to institutional buildings. Misnamed after the English monarch who reigned from 1702 to 1715, the style was actually based on Elizabethan country-house and cottage architecture. Popular in both England and America, the Queen Anne style is characterized by an eclectic blending of Tudor-Gothic, English Renaissance, and in America, Colonial elements. Most often associated with domestic architecture, the Queen Anne style was also used for institutional buildings but in a somewhat different fashion, as Helen Lefkowitz Horowitz explains in *Hull-House as Women's Space* (*Chicago History*, Winter 1983):

While a certain extravagance accompanied many Queen Anne buildings, the brick public buildings took a plainer style. In the 1870s, London board school architects E. R. Robson and Basil Champneys designed basic rectangular block schools with steeply pitched roofs, dormer windows, prominent chimney stacks, multi-paned windows, and an occasional Flemish gable. They used contrasting bricks enlivened by white woodwork.

In the England of the 1870s, progressive thought favored the style. To American reformers in the 1890s, the Pond brothers' Queen Anne designs must have looked absolutely right.

Both Chicago Commons and Northwestern exhibit all the salient characteristics of the Queen Anne style. Particularly fine on the Noble street facade of the Northwestern University Settlement House is the decorative effect of the brickwork arranged in a diaper pattern, a diamond-shaped motif repeated on a rectangular or diagonal grid. Notable on the Chicago Commons are the gabled dormers piercing the roof with the most arresting feature being a Roman-numeralled clock in the central round-arched gable. In a neighborhood where ownership of individual timepieces was non-existent, this clock served as a valuable community asset. Original drawings for these settlements indicate a further authenticity with the Queen Anne style in the extensive use of the Queen Anne window in which the upper sash is divided into small, square or diamond and triangle panes.

Pond and Pond were quick to realize that the design of a multi-purpose social center in a large American city was a novel building type. They could not rely on any traditional



precedent for guidance. The closest parallel in the past was, in the opinion of Allen Pond, the “teaching and working monastic establishment of the earlier and middle Christian centuries.” Especially appealing was the disposition and arrangement of the various buildings in a quadrangle. Pond wrote, “The monastic quadrangle, with its combination of refectories, assembly rooms, libraries, shops and individual bedrooms, is the analogue of the settlement building today.” Pond felt that the quadrangle plan made it possible to provide for a variety of functions within a unified, coordinated framework and as he concluded, “In the quadrangle, livableness and homelikeness are readily made to coexist with the sheltering of the necessary formal functions.” As Pond readily admitted, the successful implementation of the quadrangle plan was predicated on ample space and sufficient funds, none of which were readily available for settlement houses.

At Northwestern, Pond and Pond were working with both a small ground area and inadequate monies. At the Commons, they were beset with another complication. The financial backers stipulated that an auditorium space must be provided for the conduct of regular religious services. Pond described the problem:

The auditorium, by virtue of its independent use for distinctively church purposes, should have its own well-marked appropriate entrance. . . . There should also be a separate residential entrance to a part of the building, which should have, if attainable, markedly the aspect of a home, to the end that this less formal approach may offset the somewhat institutional aspect likely to inhere in the auditorium entrance.

Pond and Pond adroitly addressed this requirement by designing a formal arched brick colonnade entrance to the auditorium. For the residential entrance, they chose a treatment which might have been found on a single-family home during America’s colonial era: a pedimented portico encloses a doorway topped by an elliptical fanlight. Guy Szuberla, in his 1977 article for the *Journal of the Illinois State Historical Society*, “Three Chicago Settlements: Their Architectural Form and Social Meaning,” suggests that this reference to America’s colonial roots was deliberate and meant to have an associative value with the New England town hall or village church and, hence, for the immigrant an identification with an American way of life. He states, “While settlement house architecture was not invariably a cultural statement, many of the early designs do point to the architects’ and reformers’ gentle activism and their desire to teach American cultural ideals.” However interpreted, the settlement house was a distinctive new building type set amidst the brick tenements and frame cottages of the working-class neighborhood and seen, occasionally, in juxtaposition to the Eastern European baroque splendor of the parish church. Pond and Pond were path finders in formulating the design for buildings that combined collective living and social services and which by 1911 numbered over four hundred in the United States. Unfortunately, Pond and Pond were never able to design a settlement house in their ideal quadrangle plan. Nevertheless, their ability to work within budget and spatial constraints as demonstrated at Hull-House, the Chicago Commons, and Northwestern certainly commands respect for notable architectural achievement.

*The Broader Impact of the Settlement House Movement:  
Charles Zueblin and Graham Taylor*

In Chicago alone a total of sixty-eight settlements were established between 1895 and 1917. Several of these, besides Hull-House, would achieve prominence. The Northwestern University Settlement House, which provided an anchor for the immigrant Polish community on Chicago's Near Northwest Side, was founded by noted educator and sociology professor Charles Zueblin in 1891. Here students and teachers from Northwestern University and the University of Wisconsin gained expertise in social work as this field began achieving credibility as a recognized and necessary professional endeavor. The strong influence of university-educated men and women in the early years of the settlement house was noted in 1902 by Elizabeth Head in her publication *Chicago Social Settlements*: "We note that their activities group themselves in clubs, rather than classes, which would seem to imply a certain element of selection and self-government. Among them, besides the usual ones, is a Picture Loan Club, a Mending Guild, the Progressive Club (lectures and classes), and a club for household Arts and Crafts." Nevertheless, Northwestern did not eschew the more traditional forms of community outreach. One of the first Boy Scout camps was set up through Northwestern. The first portable children's day hospital was carried out under tents on the front lawn and roof of the settlement house, a precursor to hospitals exclusively for children. An Infant Welfare station where pasteurized milk could be purchased and a branch of the Juvenile Protective Association were just two aspects of a multi-faceted program. After World War II, for example, the settlement house provided a meeting place for the Veterans Amputee Association. The latter was just one of the many activities carried out by Harriet E. Vittum, head resident of Northwestern from 1906 to 1947. Among other activities, Ms. Vittum was twice a candidate for public office, once for alderman of the ward and then, along with Mary McDowell of the University of Chicago Settlement, as a candidate for the office of County Commissioner. This aspect of Ms. Vittum's career illustrates another important role assumed by the settlement house workers, that of political advocate, as Allen Davis explains:

Settlement leaders quickly learned that it would be impossible to transform the neighborhood without also 'reforming' urban society. Nearly all the questions they dealt with--education, labor standards, housing improvement, the conditions of women and children, parks and playgrounds, sanitation, and so on--involved public policy, and they realized that no genuine change could be effected on the neighborhood level alone. City halls, state houses, and the federal government all had an important role to play in this enterprise. As a result, settlement workers, often against their own predilections, were pulled into the vortex of politics.

The settlement workers, however, never naively entered the political fray. The efficacy of their lobbying was always based on hard factual information, often compiled by extensive door-to-door surveys and detailed maps and backed by their hands-on familiarity with local conditions. This sense of passionate commitment allied with a certain shrewd practicality marked the character of Graham Taylor and the work of his settlement house, the Chicago Commons.

Graham Taylor was born in 1851 in Schenectady, New York, the son of a minister in the Dutch Reformed Church whose profession he elected to follow, practicing first in a rural parish in New York State and then in an inner-city church in Hartford, Connecticut. The offer of a professorship in the Chicago Theological Seminary of the Congregational Church brought him to Chicago in 1892. Anxious to put his religion into social action, Taylor in 1894 moved with his wife and four children into a deteriorating brick house in the Seventeenth Ward, then populated with newly arrived Irish, Norwegians, and Italians. Thus was founded the Chicago Commons, a name that Taylor felt captured "the idea of sharing what each can be to all and what all can be to each" and that was "the essence of the social settlement motive and movement." Lea Taylor, Graham's daughter, in a 1954 tribute to her father recalled an incident that illustrates how the settlement house met more than just the physical needs of the neighborhood:

The first episode was when in a neighboring yard the washline of an Irish family broke and fell down on the tomato paste spread out on boards to dry by an Italian family. This produced a violent and wordy neighborhood row which startled the community. Since that time in many different situations, some of them very acute, the settlement has remained firm in its respect for all neighbors and its insistence on serving a cross-section of the community life, using every opportunity to build bridges of understanding between people.

But Graham Taylor reached beyond institutional boundaries. Perhaps equally influential was his weekly column for the *Chicago Daily News* which appeared from 1902 until his death in 1938. All these articles, along with Taylor's prolific writings and correspondence, are now in a special collection at the Newberry Library. Graham Taylor's most lasting contribution was his recognition that if social work were really to be effective, formal and systematic training must be provided. In 1906 the Board of Trustees of the Chicago Commons sponsored the Chicago Institute for Social Science, and in 1908 this school was separately incorporated as the Chicago School of Civics and Philanthropy, offering full-time preparation for a career in the social work field. Graham Taylor was president of this school and personally taught there until 1920. In that year, the school dissolved its independent status, and the Graduate School of Social Service Administration was organized at the University of Chicago. Louise C. Wade, author of the definitive 1964 biography of Graham Taylor, summarized the career of this exemplary man:

His application of the social gospel, his interpretation of economic problems for two generations of seminary students, his ability to impart his own settlement experience to young social workers, his desire to help the immigrant adjust to unfamiliar patterns of urban life, and his relentless battle for honest municipal government were substantial achievements in a lifetime of social pioneering.

During the last decades of the nineteenth century, the contrast between material progress and abject poverty in American life, particularly in the big cities, became more and

more obvious. No where was this more apparent and glaring than in Chicago, as Perry Duis illustrates:

In little more than a generation it had developed from a mudhole to a metropolis. It had produced America's most innovative architecture, the dazzling Columbian Exposition, and an extensive commercial-industrial base. Yet Chicago had also produced corrupt politics, crime, and squalor as bad as in any other city in the country. It was out of this atmosphere of contrast that reform emerged. . . . The reforms begun or nurtured in Chicago influenced the whole nation.

Chicago became a bench mark in the history of social justice throughout the United States, most significantly because of the social settlement movement. One unidentified Chicago settlement worker is reputed to have said that the "three R's" of the movement were residence, research, and reform. These primary lessons were well-learned at centers such as Hull-House, the Chicago Commons, and the Northwestern University settlement houses, and they would be instrumental in civic amelioration not just in Chicago but throughout the United States. Contemporary programs such as the Peace Corps show that their legacy is not forgotten. Chicago is fortunate to have first claim to the distinguished heritage of crusading pioneers such as Charles Zueblin, Irving and Allen Pond, Graham Taylor, and Jane Addams.



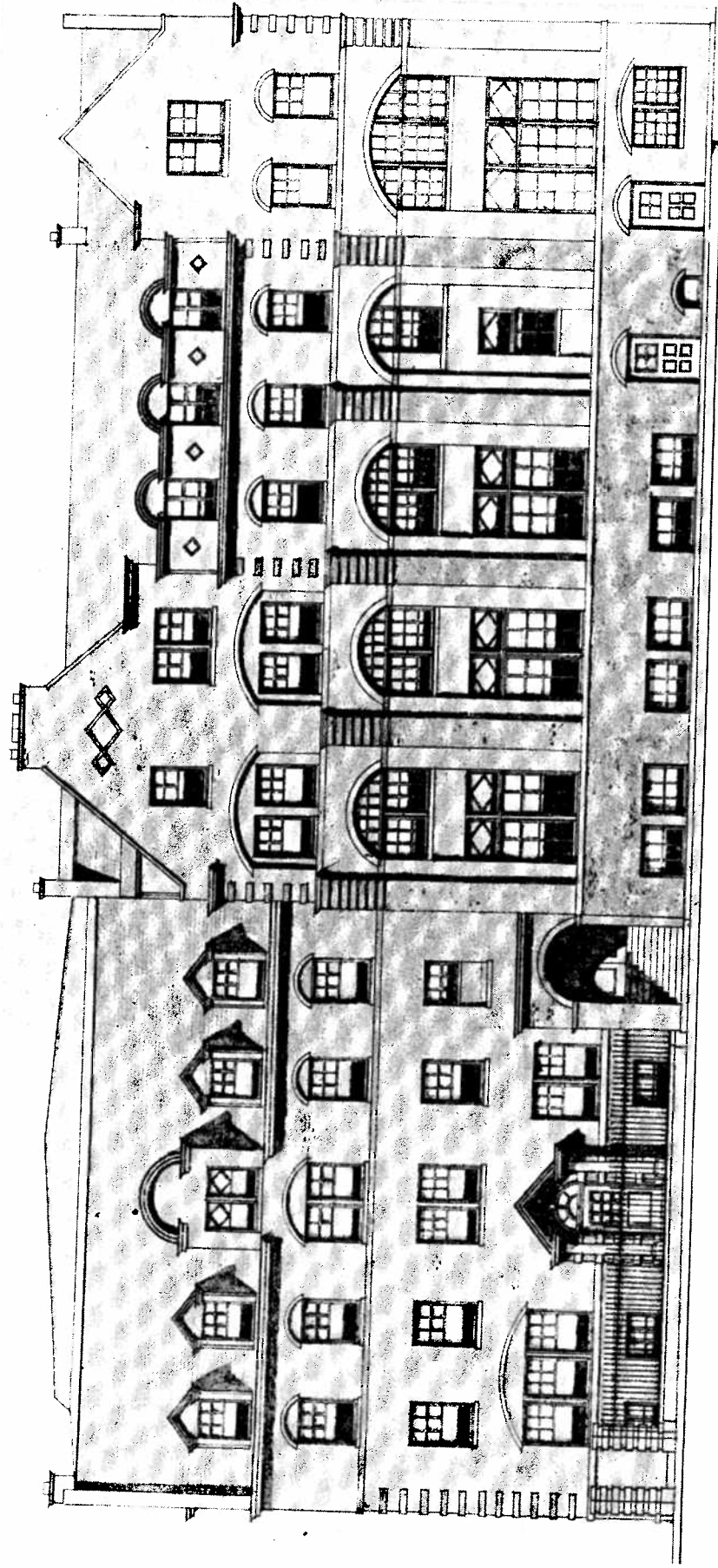
The Northwestern University Settlement House exhibits all the characteristic features used by Pond and Pond in their design of the settlement house. Especially notable is the bold outline of the steeply pitched gables and the simply patterned brickwork pleasingly contrasted with the white wood trim.

*(Terry Tatum, photographer)*



In keeping with the Arts and Crafts philosophy, Pond and Pond applied no exterior ornament on the Noble Street facade of the Northwestern University Settlement House. Rather, a decorative effect is achieved by arranging the brickwork in a diaper pattern.

*(Terry Tatum, photographer)*



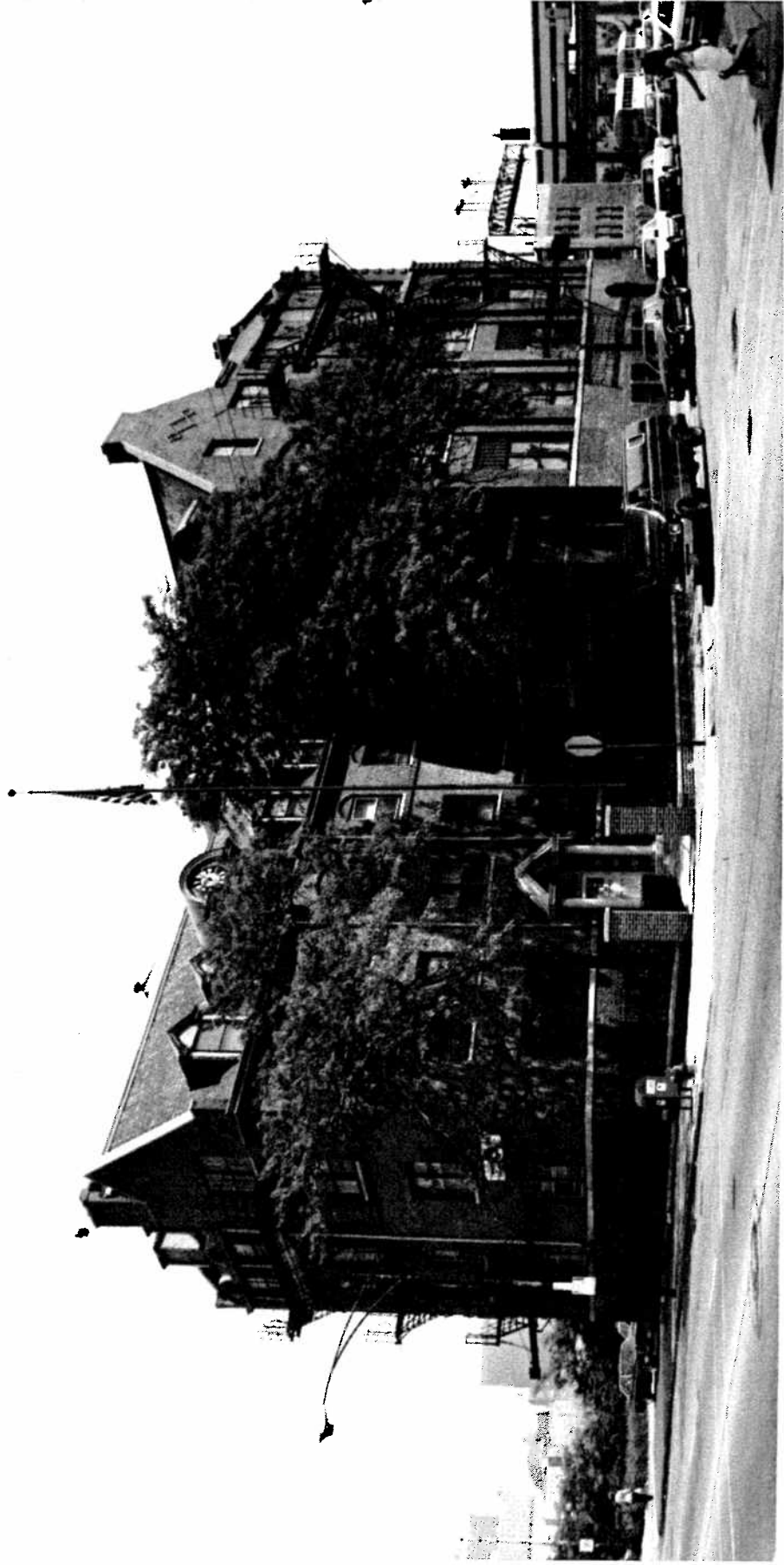
FRONT ELEVATION, "CHICAGO COMMONS."

Allen Pond's articles in the 1902 *The Brickbuilder* were illustrated with drawings of the Chicago Commons and the Northwestern University settlement houses.



The public timepiece on the Chicago Commons was important in a tenement neighborhood where an individual clock or watch was considered a luxury, not a necessity. The doorway was treated as though on an American colonial home so as to deliberately mark the entrance to the residential section of the settlement house. *(Bob Begolka, photographer)*





The Chicago Commons, first occupied in the summer of 1901, was founded by Graham Taylor, one of the most influential leaders of the settlement movement in Chicago and a strong advocate of professional training for workers in the social services.

*(Bob Begolka, photographer)*



SIDE ELEVATION, NORTHWESTERN UNIVERSITY SETTLEMENT, CHICAGO.



FRONT ELEVATION, NORTHWESTERN UNIVERSITY SETTLEMENT, CHICAGO.

Allen Pond's articles in the 1902 *The Brickbuilder* were illustrated with drawings of the Chicago Commons and the Northwestern University settlement houses.

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Additional research material used in the preparation of this report is on file at the office of the Commission on Chicago Landmarks and is available to the public.

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